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ABSTRACT

Working with clay enables young children to express, explore, and communicate their feelings and ideas. This resource booklet for early childhood practitioners and it promotes the clay table as a special place for shared discoveries, social interaction, and discussion. The booklet provides a glossary of terms used in clay work, as well as reasons for using clay in addition to dough and graphic work. The booklet highlights the importance of staff commitment to: meaningful interactions with children at the clay table, maintaining a permanent space for regular clay work, providing regular blocks of time, caring for the clay, documenting and displaying children's work, and sharing experiences with families. Basic requirements for clay work are delineated, including the necessary space, materials, and tools. Suggestions are given for engaging, supporting, sustaining, and provoking children's interest in clay work. Characteristics of preschool children involved in clay work are also described. The booklet also presents techniques for clay work, including coils, slabs, armatures, slurry, and textures. Display and documentation of children's work are outlined, and procedures for caring for clay are delineated, including recycling materials and health and safety issues. (KB)

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More than making pots

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Clay & children

More than making pots

Ursula Kolbe has been involved in early childhood education for more than 20 years as a teacher, lecturer, writer, film-maker and artist. Formerly a lecturer in visual arts education at the Institute of Early Childhood and artist-teacher at Mia-Mia Child and Family Study Centre, Macquarie University, Sydney, she is now concentrating on her own studio practice as a painter while continuing her association with Mia-Mia. Her particular interest is in investigating ways of encouraging children's collaborative learning at the clay table.

Photographs

Sandy Edwards

Ursula Kolbe

Special thanks to children, staff and families at Mia-Mia Child and Family Study Centre, Institute of Early Childhood, Macquarie University.

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Glossary

armature
—internal support used by sculptors to hold up a structure.

coil
—rolled length of clay.

earthenware
—type of clay. Recommended for children's use.

glaze
—shiny surface on ceramic objects obtained by applying glazing material after first firing. Objects are then fired a second time.

kiln
—special oven for firing clay objects (when they are completely dry). Operates at very high temperatures. Note that clay objects can explode during firing for several reasons: presence of moisture, pockets of air, or foreign bodies. If you want to use a kiln, you need to ensure that pieces stand a good chance of surviving the firing. Clay objects should not exceed one cm in thickness.

slab
—piece of clay rolled flat with rolling pin and cut to shape.

slip
—mixture of clay and water used as a decorating medium by potters.

slurry
—similar to slip, but contains less water. Use as a paste for joining.

stoneware
—type of clay which is fired at a higher temperature than earthenware. Less easy to manipulate than earthenware.

wedging
—vigorous banging and kneading of clay, aimed at expelling air from clay. Necessary if clay is to be fired as presence of air may cause an explosion. A new packet of clay, however, is usually free of air bubbles.

Clay & children
More than making pots

What is clay?

Its a sort of mud. Steven (3).
They dig it out of the ground. Effie (3).
You buy it in a shop. Omar (4).

The origins of clay fascinate children. Many are curious about, and observant of, its changing characteristics. Why is clay sometimes smooth and easy to manipulate and sometimes not? Why is it sometimes sticky or slippery, and at other times difficult to roll or shape? What makes it harden?

The condition of clay depends on the amount of moisture it contains. If encouraged, children will discuss and speculate on the reasons for these changes. Three-year-old Chloe observed: 'Its cracking today 'cause its too sunny'.

With the use of a kiln children can observe an even more remarkable change. When clay is fired at high temperatures for many hours it will harden permanently. However, it is definitely not necessary to fire children's clay objects—the examples shown in this book were not fired.

When sharing clay with children we are able to foster scientific understanding (e.g. processes of absorption and evaporation) as well as further their environmental awareness. If the playground or garden has naturally occurring clay, children might dig some up and use that. Formed from the weathering processes of rocks, clay can range in colour from white to ochre, red to dark brown, or to very dark grey.

Claywork is just as important for young children as a drawing or painting as it enables them to express, explore and communicate their feelings and ideas. While there are many early childhood settings where clay is rarely offered, there is a renewed interest in claywork as a significant means of symbol making for young children.

This book is for all who work with young children. It promotes the clay table as a special place for shared discoveries, social interaction and discussion.

The clay table is a special place for shared discoveries, social interaction and discussion

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It is crucial that children have contact with basic elemental materials from the earth such as sand and clay

Why use clay?

You can play with it. Robin (3).

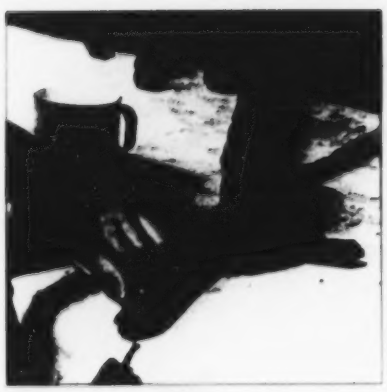
And you can make things with it. Tran (4).

For young children, clay, like dough, is a wonderfully malleable and responsive material. It is fascinating to manipulate and has great potential for active exploration involving sight, touch and smell. But clay is not just a pliable material to be prodded and discarded, but a 'language' through which children can explore and play around with ideas three-dimensionally. It is an open-ended material with vast potential for encouraging creative and imaginative thinking.

While early exploration of clay is action-oriented, its physical nature soon encourages the development of meaning-making. Clay enables children to make their ideas visible. Through symbol-making in clay, children are able to make sense of their world. As one adult commented after viewing examples of children's imaginative claywork, 'There's more to clay than making pots!'

Furthermore, as educational settings increasingly rely on artificial grass and have no access to real earth, it is crucial that children have contact with basic elemental materials such as sand and clay.

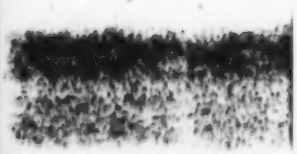
Clay is also inexpensive. Provided no foreign materials such as leaves, etc. are imbedded in it, clay can be recycled indefinitely. (See Recycling).



Clay enables children to represent complex ideas in detail. Here 'bark' is attached to a tree by applying slurry

Clay versus dough?

Both clay *and* dough have a place in the program but they differ greatly in what they allow children to do. Dough is a softer medium and easier to manipulate, but clay offers children wider scope for testing ideas. Both media invite manipulative and symbolic play—dough, for example, invites play centred on cooking, but clay offers children opportunities to set themselves structural and spatial problems which they could not attempt with dough. Clay enables children to work on a vastly different scale, and represent complex ideas in detail. Pieces can also be worked on over days.



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Both clay and dough may be offered at the same time, but should be presented in separate areas.

Clay versus graphic work?

Claywork is as essential for symbol-making as drawing and painting. But expressing an idea in three dimensions is different from expressing it on paper. Clay enables children to depict an object in the round—with a 'back' and 'sides' as well as a 'front', and even an 'inside' and 'underneath'.

Drawing and painting allow children to invent imaginative, but often improbable, structures on paper. Translating these ideas into clay, however, involves a different kind of thinking. As clay is subject to gravity, it frequently forbids flights of fancy. Children quickly discover that structures may collapse or break. It takes time to learn to deal with problems of balance and stability, and to make things 'stand up'. Although children's claywork may be less detailed than their graphic work—because of the constraints of the medium—clay allows them to convey concepts about the three-dimensional world which are impossible or difficult for them to depict through drawing and painting.

For children who rarely choose to draw or paint, clay can be a preferred medium for symbol-making. Because of clay's tactile nature and ability to be shaped into three-dimensional forms, it is also one of the most satisfying mediums that visually-impaired children can use for symbol-making.

Many children begin making figures by using coils as equivalents for drawn lines

Clay requires—if not exactly love, then respect—and it certainly needs attention. What children do with the clay deserves even more attention

Establishing a climate for claywork

While it is easy to buy clay and put pieces on a table, this will not in itself create positive feelings about clay. No wonder staff sometimes complain that 'the children don't like clay', or 'don't like getting their hands dirty'. Clay requires—if not exactly love, then respect—and it certainly needs attention. What children *do* with the clay deserves even more attention.

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In order for children's claywork to develop to its fullest potential, staff need to make a commitment to:

- Making time to sit, observe and interact with children at the claytable. Meaningful interactions—both verbal and non-verbal—between children and the adult are critical.
- Setting up and maintaining a permanent space for regular, if not daily, claywork, and ensuring that clay is in good condition.
- Providing regular blocks of unhurried and uninterrupted time for children to explore, experiment, learn from and observe each other, develop and refine skills, acquire mastery through repetition, and share discoveries with peers and adults.
- Caring for the clay together with the children.
- Documenting and displaying children's work.
- Sharing children's experiences with families.

Commitment to learning experiences and documentation and display will lead to an enriched program. With time, a 'clay culture' will develop to support and sustain children's experiences with clay, and to inspire both children and staff.

Not everyone enjoys clay. Adults need to be aware, however, that negative feelings, however well hidden, may influence children.

Sometimes staff fear that regular offerings of clay may be 'boring', but only offering claywork occasionally disadvantages children and understimates their capabilities.

Spaces for claywork

Try to establish an area for four to six children away from general traffic in a space that is conducive to focused play and where adults might also like to spend time. Too often claywork is a 'Cinderella' activity: offered only sporadically and regarded as 'messy play'; it is frequently just placed where it can do the least damage.

A permanently dedicated space for claywork is strongly recommended. It might be simply a corner on a verandah or a learning centre in a classroom, but if carefully organised, it will invite, support and sustain children's experiences.

It is empowering for children to know where to find specific experiences and return if they wish. In settings where furniture has to be packed away at the end of the day, staff can still designate certain areas for specific experiences.

In time, a dedicated space creates its own dynamic: children begin to perceive the social conventions and expectations for being in this space. The environment therefore becomes another 'teacher' because it invites and helps sustain children's experiences.

Presentation

Presentation will depend on children's level of experience, their interests and the condition of the clay. Always ensure that clay is in malleable condition. Initially, simply present clay in grapefruit-sized balls (or slightly smaller) on the table. Some very young children may prefer little pieces. Older children may prefer to get their own balls from the storage container. Have available

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Basic requirements

- Good lighting; preferably uncarpeted area (cover carpet with plastic).
- Table and six chairs.
- Table covering: heavy-weight off-white artists' canvas cloth. (Obtain from artists' suppliers). This is expensive, but will last indefinitely and provides a neutral and excellent working surface. To clean: simply hose down with garden hose. Alternatively, provide wooden boards, plain pieces of lino, or plain plastic cloth. Avoid surfaces with patterns which detract from claywork.
- Storage space for equipment and storing clay in airtight containers.
- Shelf or shelves for displaying claywork. (See display section).
- Hooks at child-height for aprons
- Pin board (if possible) for photographs, documentation and pictures for reference.
- Proximity to a sink is useful, but note that clay lumps may block the sink. Scrape off excess clay before washing hands.

Materials and tools

- Purchase two to three bags (12 kilos each) earthenware clay from artists' or kindergarten or potters' suppliers. Prices vary from $8 to $12 per 12 kilo bag. Price may be reduced if three or more bags are purchased. One bag will go far, but as children begin to save their work and work on a bigger scale, more will be needed. Clay must be soft and malleable, but not sticky.
- Clay cutter (30cm length of fishing line with a button attached at each end). Use cutter for sectioning clay, and for slicing and sliding work that is stuck on the table.
- Airtight plastic storage containers.
- Assorted cardboard or wooden boards for supporting work.
- Aprons.

For more experienced children

- Paddle-pop sticks and pieces of dowelling. Use as armatures (see Techniques). Paddle-pop sticks are useful for cutting and trimming slabs.
- Rolling pin—adult size (children's rolling pins are insufficient in weight).
- Plastic mugs or jars with lids for slurry; short handled narrow brushes (see Techniques)
- Oddments for texturing clay such as seed pods, shells, cotton reels.
- Roll of plastic wrap for covering on-going work so that it remains damp and can be reworked. Thicker plastic over a damp cloth should be used in hot weather.

What should I do when children only want to bang the clay?

Most children sooner or later delight in the discovery that clay will make a loud noise when banged on the table. While some banging is fine—you might tell them that this is called 'wedging' the clay and it will expel air bubbles—a continued din is not acceptable. The noise can be disruptive for others and be counterproductive if the 'clay culture' is still in its early days.

This collective banging often indicates that the children can't think of anything else to do or that they want to do something together. Try redirecting children's attention to other ways of working together with the clay. Give them a starting point or challenge. A provocative question such as *I wonder how you might make a huge bridge?* is sufficiently open-ended, yet provides direction for cooperative investigation. It may also spark off quite different and more imaginative ideas.

several per child if possible. Sometimes try placing a large mound of clay or a range of coils in the centre of the table to provoke shared discoveries.

Omit tools in the beginning. If tools are presented too early, children tend to become distracted by them and do not develop skills with fingers as readily. Unlike dough-play which benefits greatly from the addition of tools and accessories, claywork is actually hampered by the too early introduction of tools.

Observing, interacting and guiding

The presence of an interested adult who is able to empathise with what children do or attempt to do, is essential for at least a good deal of the time. On most occasions, but particularly when children are new to clay, it is important that an adult is prepared to work purposefully with the clay beside the children. For example, the adult might knead the clay, or roll some coils (see Glossary) or build up a vertical mound of clay.

Try to avoid gingerly flattening the clay, and do not make specific objects such as animals, nests or pots. When adults indulge themselves by making clay animals, etc., they run the risk of becoming *entertainers*. Children then frequently stop working and resort to being merely spectators. Some might lose confidence, while others may assume that claywork involves making products according to a stereotyped model.

The presence of an interested adult is essential

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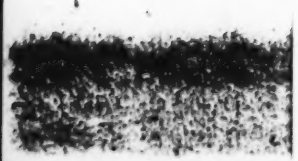
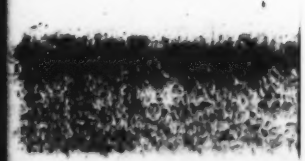


The adult's role

Some suggestions for engaging, supporting, sustaining, and provoking children's interest

- Take a genuine interest in what children do and say. Really look at their work and note the sequence in which they do things. Often the final piece does not reveal the thinking that went into it.
- Encourage children to talk about their work, but avoid asking *what is it?* as this assumes that claywork has to 'be' something. Sometimes children only want you to watch sympathetically.
- Provide feedback by commenting on achievements, e.g. *I see you've made yours stand up, and Fabio has made a hole in his.* Comments like this, relating to structural developments, help children to focus on what they have achieved and give them confidence to try other things. Importantly, since children are constantly watching and learning from each other, comments like these help sharpen awareness of each other's achievements.
- Establish a collaborative atmosphere by encouraging peers to assist each other. If a child is frustrated because a structure keeps falling down, enlist the aid of another child. Encourage them to discuss possible solutions. Alternatively, discuss with the maker ways of overcoming the problem (see Techniques). Offer direct assistance when needed, e.g. *Shall I hold your dinosaur while you put on its legs?*
- Introduce a new technique, not as a novelty, but for a purpose. For example, when four-year-old Susan wanted to make a house with four walls and a roof, it was suggested that she might try using slabs of clay (see Techniques).
- Help children who know they want to make a specific object yet are unable to start, by suggesting some strategies. Ask them which part they might start with first and give them alternatives to consider, e.g. could they begin with the dinosaur's head? Or its body? Its legs? Or even its tail? (Any of these can be a suitable starting point.) Invite suggestions from peers.
- Encourage collaborative work by inviting friends to work together on a large piece or group of pieces based on a common interest for extended periods. Help them clarify how they might start and help them to set themselves a goal.
- Display rich visual resources and images that appeal to the eye and the imagination. Take children on discovery walks to investigate specific details in the environment.
- Help children to refine skills, e.g. advise more experienced children (particularly those who care about their work cracking and crumbling), that pieces must not be paper-thin and must be joined firmly. Show them how to add extra clay to strengthen something. Encourage children to make several versions of an object.
- Record and photograph children's processes. Revisit this work with children, and use your observations as the basis for guiding and extending children s work.



By four, five and six years of age, children who have had ample experiences with clay are able to use clay in increasingly complex ways

Rolling coils is one of the first skills that children develop

Characteristics (2–6 year-olds)

By 22 to 24 months of age, many children, particularly if they have had experiences with dough, delight in manipulating clay. Others prefer to watch for considerable periods before even touching the clay. Initially, toddlers engage in exploratory play—patting, stroking, squashing, pinching, squeezing, poking holes, breaking bits off, and piling pieces on top of each other. From time to time a configuration in the clay may remind them of something and they may name their work, but the name may change many times as ideas evolve in response to what is happening to the clay. With some toddlers however, representational intent is evident almost from the start, although no likeness will be apparent.

Rolling tiny coils is one of the first skills that children develop, followed by making tiny balls. (Coils are easier to make than balls). Forming bridges from coils and making short columns stand up are early examples of children's growing realisation that they can actually build with clay. They may practise these skills over and over by making series of 'bridges', 'rockets', etc.

Gradually, human figures and other objects begin to become recognisable. To overcome difficulties in making representational features, children will often verbally designate what the various parts of an undifferentiated lump of clay represent. Some begin to make recognisable human figures by using coils flat on the table to represent graphic lines.

For some children, creating a story as they animate lumps of clay may be the most important part of the experience. Others delight in making careful and aesthetic visual arrangements, while yet others tackle structural problems.

By four, five and six years of age, children who have had ample experiences with clay and have been encouraged 'to see', are able to use clay in increasingly complex ways. Children with limited or no experience with clay will need time to experiment with the clay to find out its possibilities and limitations, as well as develop

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skills. They may also need time to become familiar with the idea that clay can be used to sculpt representationally the things that they depict in their drawings.

Techniques (see also Glossary)

Children discover many ways of using clay by themselves and from each other. Adults at the clay table should never feel that they have to be experts. It is far more helpful for children if you see yourself as a co-learner, indeed, a co-researcher. Adopt an attitude that says, 'Let's see if this will work—if it doesn't, we'll try something else'. A technique is developed and learned through trial and error, much practice and is only relevant if the maker has a purpose for using it. For example, as children's claywork becomes more ambitious they encounter problems of joining and making things stand up. This is when you might show them a technique such as joining two pieces of clay together by *blending* the clay with the fingers or using *slurry*. Below are a few basic suggestions.

Coils

Rolling coils is a skill that requires encouragement and practice. Make one or two and let children take over. Use the full length of the fingers and work from the middle outwards. Coils tend to break if you use only the pads of the fingers. Coils can be used in many ways, e.g. to make enclosed shapes and spirals, or as 'limbs' and 'branches', or coiled on top of each other in a structure.

Slabs

A slab is a flat piece of clay rolled to 1/2 cm to 1cm in thickness. It can be used as a base for a structure or a *tile* for making impressions (e.g. by pressing finger tips or seed pods in a pattern on it). Alternatively, it can be up-ended and used as part of a structure (for example, as a wall in a house). Another alternative is to roll the slab to create a hollow structure. If clay is sticking to the working surface, roll the slab on a piece of paper.

Avoid using the word *snake* for a coil of clay. Children enjoy learning new technical words such as *coil* and *slurry* (see Glossary).

Jade (3): *I've made a coil ... Why do you call it a coil?*

Adult: *Because that's what we call a rolled piece of clay like this—but you can make your coil be whatever you want it to be.*

Jade (very firmly): *Well my coil's a snake!*

Mick: *And mine's a crocodile!*

Toddlers delight in adding pieces to a shared block of clay

Coils can be used in may ways

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Two internal armatures support this bridge

Slurry is used as a paste for joining pieces

Mask

Armatures

When children begin to make upright structures such as 'trees' or 'rockets', the pieces frequently fall over. If children insert a paddle-pop stick or dowel as an armature down the middle of the column and make a supporting base, the structure will stand. (Items containing wooden armatures cannot be fired.)

Slurry

- Dissolve clay in water to make a thick cream (about 50:50 ratio). Apply with a narrow brush and use as a paste for joining pieces.

Textures

- Dip finger in slurry and rub over surface till smooth and shiny.
- Press finger tips, knuckles, found objects such as keys, seed pods, shells, etc. to make impressions.
- Pinch clay to make protruding ridges.

Making pots

This book does not extend to pottery because pot making, although a noble and ancient craft, does not afford young children sufficient scope for exploring ideas about themselves and their world. When pottery is introduced too early, children tend to think that pot making is all they can do with clay. Of course, if children of their own accord make pots for their own purposes, this is entirely a different matter. For example, when four-year-old Bowen decided his clay wizard needed a 'potion pot' for his magic spells, he experimented with pot making and discovered, independently, the traditional pinch pot method. If he had needed guidance, however, it would have been given.

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Display and documentation

Lack of space for display is a common problem, but it is worth making an effort to overcome this. When children are proud of their efforts, they are reluctant to have their piece squashed back into a ball, and want to share their work with their families. This pride in their work and their families' interest are important factors in assisting the 'clay culture' to develop.

To display children's work is to respect and value their efforts. Importantly, displayed work is also useful for reference—children often refer to past work to remind themselves how they made something. Imaginative displays also arouse curiosity and inspire children to action. For example, when Paul saw a row of clay houses displayed like a street, he couldn't wait to make a house too.

Admittedly, it is not always easy to maintain a display. Items may crumble as curious fingers explore them. But if you persist and explain that objects require gentle handling, in time displays will usually be respected. A vital factor here is the adults' faith in children's *potential* to respect and care for displays. Depending on age, children generally do acquire this ability if we trust them sufficiently.

Documentation—whether part of a display or not—provides the crucial key to learning about children's thought processes, their interests, ideas and friendships, and provides the fundamental basis for planning.

Interest in structure, balance and aesthetic arrangement is evident in this example

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Sharing documentation with families is important in gaining their interest and respect for the program and helps build a partnership with them

Displays without accompanying documentation, however, only tell half the story. In fact, a display may place an over-emphasis on *products* which often do not reveal the thought and joy that went into them. Documentation conveys information about the *processes* involved. It includes observations, interpretations, analysis and reflections on children's processes. It may include children's comments and photographs of processes in action.

Sharing documentation with families is important in gaining their interest and respect for the program and helps build a partnership with them. Sharing documentation with fellow staff encourages dialogue, discussion, questioning and reflection which ultimately enhance our practice.

Caring for clay

Encourage children to help you in the following steps.

- After use, roll clay into grapefruit-sized balls.
- Make a thumb hole in each ball; fill hole with water. (Use a doll's jug for this). Use more or less water depending on the condition of the clay.
- Store in airtight container in a cool place.

Children find the process of caring for clay fascinating

Recycling

Recycling becomes necessary when hardened pieces accumulate and when items previously displayed have crumbled and are no longer of interest to children.

Children find the process of recycling fascinating. Do this outside so that clay dust does not accumulate in confined spaces.

- Collect some completely dry pieces (do not include clay pieces in a 'cheese-hard' state). Remove any leaves, dirt, etc.
- Place in plastic tub or basin.
- Hammer into small pieces slightly larger than dried peas. Allow only one child to hammer a few pieces at a time, while the other children stand well back. Although children under five years of age rarely hammer vigorously enough for pieces to fly out of the container, it is essential to insist on controlled

hammering at all times. Children should wear sunglasses to protect eyes. Alternatively, place pieces to be hammered under a cloth. When hammering more than a few pieces always use a cloth to prevent inhalation of clay dust.

- Cover crushed pieces with water.
- After a few hours, tip out excess water. Leave uncovered.
- When mixture is no longer liquid (usually after a few days) scoop out onto a board or canvas cloth.
- When no longer sticky, roll into balls. Store in airtight container.
- If at any stage you want to slow down the process (for example, if you want to avoid having the clay harden over a long weekend) simply cover the liquid clay with plastic wrap and a lid.

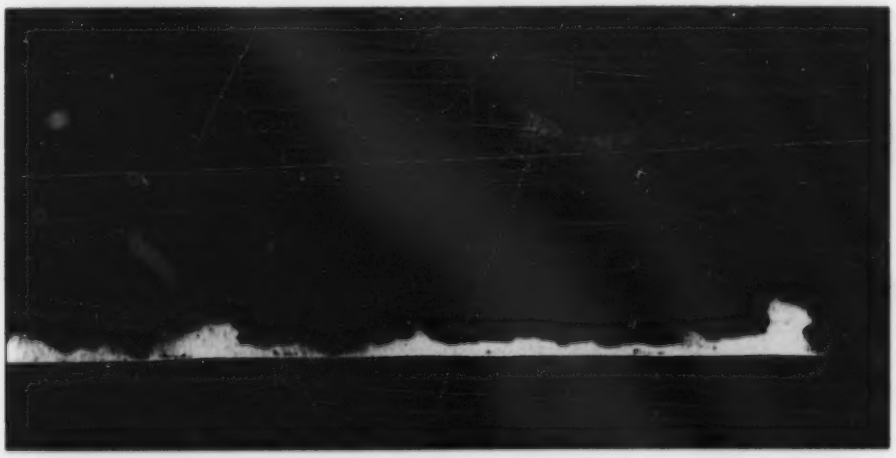
Health and safety

- Clay dust (formed when dry pieces crumble) can be a health hazard if inhaled. Remove dust with a vacuum cleaner, damp cloth or damp mop, not a broom or brush.
- When hammering a large amount of clay, it is advisable not to have children present. Protect eyes and wear an inexpensive nose and mouth mask (obtainable from chemists).

Note: glazes used by potters are usually toxic.

See also points under Recycling

A group of three- and four-year-olds constructed a street of houses (using the slab technique) with trees in the background. Questions such as *how do you start the floor and walls?* and *how do you make a roof?* kept them engaged for several weeks. *It's getting dark inside!* was frequently heard as roofs were constructed, and the need to make windows became apparent.



A street of houses (using slab technique) with trees in the background

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Further Reading & Video Resources

Derham, F. (1973) *Art for the Child Under Seven.* 5th edn. Canberra, ACT: Australian Early Childhood Association.*

Golomb, C. (1989) Sculpture: The development of representational concepts in a three-dimensional medium. In D. Hargreaves (ed.) *Children and the Arts.* Milton Keynes: Open University Press.

Kolbe, U. (1995) From clay trees to clay forests: Reflections at the clay table. *Educating Young Children: Learning and Teaching in the Early Childhood Years, Journal of ECTA & QUT, 1,* (3 & 4).

Silberstein Storfer, M. & Jones, M. (1982) *Doing Art Together.* New York: The Metropolitan Museum of Art.

Topal, C.W. (1996) Fostering experiences between young children and clay. *Child Care Information Exchange, 3.*

The following videos include brief scenes of children working with clay:

Image Makers (1986) Sydney: Macquarie University.

Mia-Mia: A New Vision for Day Care Part 1 ((The program for 2– 5 year-olds) (1995) Sydney: Macquarie University.*

*Available from AECA

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Guidelines for Contributors

If you are interested in writing for the AECA Resource Book Series or any other AECA publication, please contact the Publications Section of AECA for further information on the preparation of manuscripts and for a copy of the Guidelines for Contributors.

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Other Subscription Publications 1997

Every Child Magazine

Every Child magazine is published four times a year especially for early childhood educators, carers and parents of children from 0–8 years of age. It provides news and features of interest to everyone working with, and interested in, the education, care and development of young children.

$35
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Australian Journal of Early Childhood

This journal comes out four times per year. It features up to date articles designed to impart new information and encourage the critical exchange of ideas among practitioners in the early childhood field. AJEC gives the field an indispensable Australian perspective on issues of concern and interest.

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Australian Early Childhood Newsletter

There will be four issues of the newsletter in 1997. The newsletter is produced by National Office staff and is a way of keeping the field informed of developments and issues as they occur. Over recent years particular attention has been paid to political events and government policy changes. It is likely that 1997 issues will continue this focus.

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About AECA

The Australian Early Childhood Association Inc (AECA) is a leading specialist publisher of early childhood literature. It actively promotes the provision of high quality services for all young children from 0–8 and their families, and supports the important role of parents. AECA is also the national umbrella organisation for Children's Services.

As well as producing the Australian Journal of Early Childhood, Every Child magazine, the AECA Resource Book Series, a newsletter and special titles, AECA markets books and videos on early childhood topics from other companies and organisations.

Other AECA publications include

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Every Child magazine

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- Technology in early childhood
- Changes in family law
- Gifted education
- Transitions
- Quality assurance in schools
- Maths 0–8
- Changing roles of parents
- Men in early childhood
- Caring for Aboriginal Children
- Parents & literacy learning
- Immunisation
- Educational negligence

Other Resource Books

Promoting Self-esteem
Write from the Start
What do I Look Like on the Inside
The Power of Mum
You Make me Alive
Understanding Grief & Loss
Understanding Separation & Divorce
Learning with Computers
Let's Tell Stories
Young Children and Stress
Young Gifted Children

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